

Goals of March 25th Meeting

1. To formulate a central theme for the overall project and come up with six separate projects that fall within the spirit of that theme.
2. To identify partners and collaborations in an attempt to formulate the projects.
3. To produce collaborations that allow for a two or three paragraph report for six projects by April 8th.
4. To discuss possible funding sources for this project. (Miami centennial celebration in '96)
5. To discuss which Miami spaces the New York not for profits should visit on Monday March 27th.

Schedule

Friday March 24th

Departure: American Airlines (LaGuardia)
Leaves at 2:59p
Arrives at 6:05p

National Car Rental

Hotel: Hotel Leslie (Miami Beach)
1244 Ocean Drive
(305) 534-2135
Fax: (305) 531-5543

Dinner: Rosa & Carlos de la Cruz
5 Harbor Point
Key Biscayne, Florida

← MAKE COCA VISIT ARRANGEMENT
WITH BONNIE CLEARWATER.

President Ego Bruns.

Saturday March 25th

Meeting: 9:30 at the Cavalier (in walking distance from the Leslie) 1330 Ocean Drive.

Lunch around 1:30

3:00 - 7:00 - Three studio visits

Free evening

~~Museum~~ COCA Museum

Sunday March 26th

Free morning and part of the afternoon

3:00 - 7:00 - Five studio visits

Evening Optional - Albita performance at El Centro Vasco 10:30.
You have to be there at 9:00 to get tickets (\$20.00 cover charge, two drink minimum)

Monday March 27th

CAN LIVE IN MORN/16.

Visits to Miami not for profits to look at spaces

Departure: American Airlines
Leaves at 6:40p
Arrives at 9:28p (LaGuardia)

12 Clinic Rally(?)

New York Participating Not For Profits

Lisa Corinne Davis
Art in General
79 Walker Street
New York, New York
(212) 219-0473/ Fax (212) 219-0511

Alyson Pou
Creative Time
131 West 24th Street
New York, New York 10011
(212) 206-6674/ Fax (212) 255-8467

Ann Philbin
The Drawing Center
35 Wooster Street
New York, New York 10013
(212) 219-2166/ Fax (212) 966-2976

Kyong Park
Storefront for Art & Architecture
97 Kenmare Street
New York, New York 10012
(212) 431-5795/ Fax (212) 431-5755

Ellen Salpeter
Thread Waxing Space
476 Broadway
New York, New York 10013
(212) 966-9520/ Fax (212) 274-0792

Elaine Tin Nyo
White Columns
154 Christopher Street
New York, New York 10014
(212) 924-4212/ Fax (212) 645-4764

Miami Participating Not For Profits

* Suzanne Delehanty — *Wonderful, Bright*
Center for the Fine Arts — *Phillip Johnson Museum*
101 W. Flagler Street
Miami, Florida 33130
(305) 375-1702/ Fax (305) 375-1725

Pat Jones
Jenny Person
South Florida Arts Center
924 Lincoln Road, Suite 205
Miami Beach, Florida 33139
(305) 674-8278/ Fax (305) 674-8772

Lou Anne Colodny
Bonnie Clearwater
The Center of Contemporary Art (COCA)
12340 NE 8th Avenue
Miami, Florida 33161
(305) 893-6211/ Fax (305)

672-0805

* Dahlia Morgan — *Definite*
The Art Museum at Florida International University
SW 107 Ave & 8th Street, University Park, PC 110
Miami, Florida 33199
(305) 348-2890/ Fax (305) 348-2762

Peggy Loar
The Wolfsonian
1001 Washington Avenue
Miami Beach, Florida 33139
(305) 531-1001/ Fax (305) 531-2133

Amy Cappellazzo
Miami-Dade Community College/ Wolfson Campus
300 NE 2nd Avenue
Miami, Florida 33132
(305) 237-3278/ Fax (305) 237-3603

Vivian Rodriguez
Art in Public Places
111 NW. 1st Street, Suite 610
Miami, Florida 33128
(305) 375-5362/ Fax (305) 375-5345

Ray Azcu
Dade County Public Schools
1500 Biscayne Blvd, Rm. 317
Miami, Florida 33132
(305) 995-1969/ Fax (305) 995-1573

Brian Dursum
Denise Gurson
Lowe Art Museum →
1301 Stanford Drive
Miami, Florida 33146
(305) 284-3535/ Fax (305) 284-5414

Mel Alexenberg
New World School of the Arts
300 NE 2nd Avenue
Miami, Florida 33132
(305) 237-3649/ Fax (305) 237-3794

Red.

city doesn't have one great center

Notes on Friday March 31 meeting

1. Steering Committee was expanded to include Amy Cappellazzo, Vivian Rodriguez and Ray Azcuy in Miami and Kyong Park in New York.

Cristina Delgado	Fred Snitzer
Ellen Salpeter	Vivian Rodriguez
George Adams	Amy Cappellazzo
Mary Sabbatino	Ray Azcuy
Kyong Park	

2. The possibility of asking Curators to be involved in this project was discussed. Names discussed were:

Nancy Spector, David Kiehl, Rob Storr, Carlos Basualdo, Lydia Ye, Pamela Smorkaloff

The idea would be to give them \$10,000 to do a project.

Action: Wait and see how the project develops before committing to this.

Artists Space and other New York not for profits were discussed. It was agreed to invite Artists Space to the next NY not for profit meeting.

3. Advisory Committees. The idea of forming various advisory committees was discussed. Suggestions and names follow:

Advisory Committee

Dahlia Morgan
Ann Philbin
Suzanne Delehanty
Mera Rubell
Bill Arning
Lou Anne Colodny
Fernando Gutierrez
Peter Menendez

Artists Advisory

Cesar Trasobares
Lisa Corinne Davis
Mel Chin
Felix Gonzalez-Torres

Collectors Advisory Committee

Jerry Herskowitz

Bergs

Sackners

Mary Margulies

Fred Brandt

Jorge Perez

David Lawrence

Nedra Oren

Shacks

Luis Calzadilla

Juan Lezcano

Ramon Cernuda

Fernando Alvarez Perez

Jerry Lindzon

Hoffman (from Germany) (Roland Augustine's suggestion)

We need some Afro-Americans on these committees. (Cristina to talk to Gary Moore about names)

4. Thank you Letters went out to all participants on this project including the collectors who attended the de la Cruz dinner.

5. Minutes of Miami Meeting to be available by week of April 10th.

6. Next trip to Miami was discussed.

Action: Wait until New York and Miami not for profits have their next meeting to determine when would be the most appropriate time.

7. Name for project was discussed.

Action: Think more about an appropriate name. The name might come out of the proposals and/or ideas NY and Miami come up with.

May 18 1995


Re: to Holly Block (Art in General)
Claudia Gould (Artists Space)
Ann Pasternak (Creative Time)
Ann Philbin (The Drawing Center)
Kyong Park (Storefront for Art & Architecture)
Ellen Salpeter (Thread Waxing Space)

From: Cristina Delgado

Now that I have had some time to settle down after last Tuesday's meeting, I wanted to share with you some thoughts as to why this project ought to be more expansive, far reaching and fully utilize the resources that have been made available to us in Miami. I fully understand the issue of funding for your respective spaces and having the time and resources to prepare and execute a project of this nature, but I firmly believe that nothing that is good and worthwhile is easy and no good project comes without much time and thought so that ought to be seriously considered before you decide to get further involved. While I think the newspaper project combined with a billboard project and possibly radio stations as well is fine in and of itself, I also feel that by not fully taking advantage of the rest that Miami has to offer and working on other projects in conjunction with this one, the potential impact of this project loses resonance.

So then to answer the question that some of you posed at the last meeting concerning the why of a New York institution doing a project in Miami, let me suggest the following: It is an opportunity to broaden your audience, for some of you, in a different manner that you have been used to in your respective spaces. It is about being socially responsible in the opportunity to address issues in a different community that are not being fully addressed by government, civic or educational organizations. It is an opportunity to expand yourselves creatively and undertake a project that normally you might not be able to given the restrictions of your institution's mission, or physical space. It is about working collaboratively with your New York and Miami colleagues and finding a way of building a new model for future public or private art projects. It's about being an activist and advocate and ultimately it's about caring for your community and bringing a vision to a different audience. When all is said and done, you can say yes, now they see it only for a moment - a day, a month.

There will be an informal meeting held at Art in General on Tuesday May 23rd on the fourth floor at 7:00 for those of you that can attend.



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Notes on Meeting between Kyong and Cristina December 1, 1995

Advisory Board - the approach ought to be threefold: Members who would bring status (PR), members who would bring financial clout (Funding), members who would bring community contacts and visibility (Community Contacts)

It would be important that the Advisory Board reflect the mission of the Project, that is that the Board would give equal representation and weight to the communities we wish to reach.

We need to find out who Community Members are. (Suggestion by Vivian Rodriguez; Dorothy Field, Founder of Black Archives in Miami, Tel: 305-634-7619)

February Trip

1. Spend time doing studio visits and meeting with artists.
2. Double check with Miami people as to who they think would be good to see aside from the artists currently on the list (before the Feb. trip).
3. Begin meeting with Community Members (we should be already in contact with them before Feb trip)
4. Site out neighborhoods and other physical sites.
5. Meet with University departments of Architecture and Urban Studies at FIU and Univ. of Miami and assign project to students on Miami to use as historical/cultural reference for the project.
6. Meet with individual organizations to discuss project on one on one basis.

Before February trip, Cristina and Kyong to view Miami slides together on Dec. 16th at 10:00 at Galerie Lelong.

7. Cristina to provide Time Line for funding purposes. Kyong to provide Time Line for project development. This is to be done before the January trip to hand out to Miami in January 8th meeting.

8. We discussed the metaphor of storms and riots in regards to Miami. Economic stability and cultural growth and issues of control and misunderstandings.

9. Cristina to find out from Ramon Cernuda who the other organizations are in Miami that are doing something similar to

us and to determine what is so different about us that distinguishes the Miami Project from everything else.

10. We discussed the concept of Art as a language, a communicative language in regards to culture and history. We discussed the notion of taking Art and asking it to understand and place itself into an urban context as becoming a new player on the axis of urban/civic/cultural policies.

We discussed how important the project is to take place in public spaces rather than media spaces and how do we achieve a lasting effect after the project is over.

11. We discussed that our task is to become a catalyst, to site urban projects and leave something behind, ie Row House project, on the project to be catalysts as well. The issues, concerns and needs should be represented in special terms.

12. We discussed turning into existing advertising structures to determine what is right or wrong to use inventively and how. How do people and products advertise themselves? The idea is to turn these into something different rather than construct something that is not needed, used. In this vein, we discussed POP (point of purchase) and how it is used in communities. To investigate what kind of advertising and products are sold? How they are sold? To determine if we can use to go to the corporation or company to see whether they would sponsor us if, for instance, an artist developed an image for a brand and he incorporated the image into the image itself of like Absolut Vodka except we would not use advertising for point of sale of a logo but using the logo in part of the image.

13. We discussed how to work in conjunction with corporate advertising. How to advertise their product but have the image work for the project to be as well. Also, could be tricky in mixing commercial purposes with our project goals.